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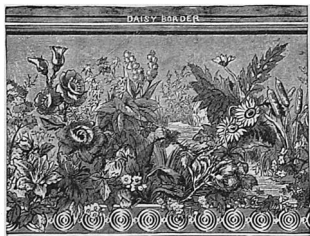
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AMONG THE PUBLISHERS.

THE CHRISTMAS CENTURY opens with a magnificent portrait of General U. S. Grant, giving a profile likeness which is not so familiar with the public as the full face of the popular picture. The first article in point of position is upon Dublin City, by Edwin Dowden, is handsomely illustrated and altogether creditable to both author and artist. The first article however, in point of interest, is that upon the capture of Fort Donelson, written by General Lew Wallace, and giving such an account of this memorable siege as was certainly never given before. This series of articles on the war and by such prominent authorities must continue to be the most interesting serial publication of the day. The Recollections of a Private make very pleasant reading, being written in a light vein which gives a sparkle to the recital of details which will appeal to the memory of many readers. Hunting the Rocky Mountain Goat is an entirely new field for magazine articles, and American Painters in Pastel is practically a new subject for the Century. Taken entire, reading matter and illustrations alike, this number is most enjoyable.

THE ATLANTIC MONTHLY, for December, is an excellent issue and the place of leading article might reasonably be said to lie between four of the papers, Penelope's Suitors, by Edwin L. Bynner, The Lakes of Upper Italy, Combination Novels, by George Parsons Lathrop, and Poes Legendary Years, by G. E. Woodberry, while the remaining articles, ten in number, are up to the usual standard of this magazine. There is an announcement on the front cover that "The Atlantic for January will contain the first of a series of papers entitled The New Portfolio, by Oliver Wendell Holmes, and the opening chapters of serial stories by Mrs. Oliphant, Sarah Orne Jewett, and Charles Egbert Craddock."

THE MAGAZINE OF ART (Cassell & Co.) commences its eighth volume with the December number. It is as usual full of good things, beginning with a choice etching by R. W. Macbeth, R.A., entitled "Here it is."

The New Forest is interesting and finely pictured by Henly. A charmingly illustrated poem—"A Visit from the Sea. A delightful chapter in the life of Palissy, a very good analysis of Meissonier and his methods with reproductions of two of his choice genres—and so on all through almost everything is good.

THE author of "Old Fashioned Fairy Tales," deserves many thanks from the public for supplying a need so much felt for something to take the place of "Jack the Giant Killer," "Little Red Riding Hood," and "Cinderella." This little book is an unfailing fund of amusement for all children, and few grown persons would fail to be interested in its quaint pretty stories. One has but to add that it is illustrated by Miss Rosina Emmet, and its success is certain. (Scribner & Welford, New York).

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The prospectus of new volume shows a large and most attractive list of articles illustrated and dealing directly with American and European art. A new feature will be an addition of four pages to the American Notes, making eight pages in all, in which American Art Industries will be specially treated in illustrated papers, written by Mr. S. R. Koehler and others. The first paper will be on the Cincinnati Art Museum.

As in the past, the PAINTING AND SCULPTURE OF THE YEAR, both native and foreign, will be treated of at length, and through the medium not only of verbal criticism, but of illustration and example. In the New Volume, however, there will be presented for the first time a series of "POESIES AND PICTURES," the work of the best hands in both departments of art. Each number will occupy a single page, and one will be included in every issue. The first, "A Visit from the Sea," the joint production of Miss Alice Havers and Mr. Robert Louis Stevenson, appears in the December number.

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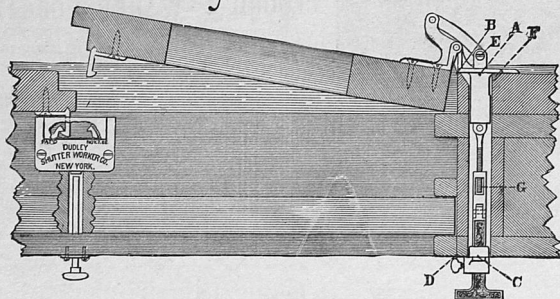
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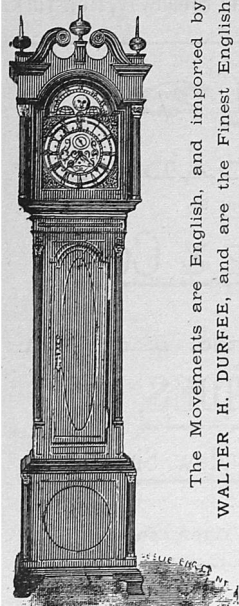
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AMONG THE PUBLISHERS.

AS A TEXT BOOK for beginners in the study
of ornament from its origin through different
phases of development, the "Outlines of His-
toric Ornament," edited in the translation
from the German by Mr. Gilbert R. Red-
grave, and of which the American edition is
brought out by Messrs. Charles Scribner's
Sons, affords an excellent basis of information.
By the arrangement of the text in the form of
questions and answers, it directs the mind of
the student to the leading ideas, and thus aids
a synoptical view of the subject, as is probably
of advantage with an elementary manual.
Although the editor naturally regrets the ab-
sence of a brief discussion of the Gothic revival
as developed largely from the influence of
English architects, the work follows a generally
well-balanced scheme of representation. It
concludes with a survey of the Renaissance,
with the Cinquecento or High Renaissance in
which its glory was complete, and the Baroque
and Rococo styles which marked its decay.

The volume is of interesting style, while a
large amount of the kind of knowledge most
needed by the student is gathered in its one
hundred and seventy pages. One of the most
important and attractive sections is that treat-
ing of Mohammedan ornament, with its sub-
divisions of the Hispano-Arabian, Egypto-
Arabian, Perso-Arabian, Indo-Arabian, and the
Turco-Arabian, among which the inter-relations
and distinctions are admirably defined. An
example of the author's clear and forcible
style may be taken from his illustration of the
idea that Arabian ornament attained the
highest degree of what he calls "scientific
development," under the Moors. First he ob-
serves that their decoration astonishes us by its
wealth of geometrical combinations, on which,
in the main, the enrichment of all surfaces is
based. "But," he adds, "their foliated orna-
ments, notwithstanding their ideal convention-
ality, display the most careful observation of
the principles that govern the development of
vegetable life. All the leafage is organically
derived from a parent stem, arbitrarily inserted
flourishes are never met with, and notwith-
standing the great simplicity of the forms that
are employed, by means of ingenious combina-
tions, the most striking effects are attained." An
equally happy manner may be noticed in
explanations of other points of this style of
ornament, as that of written characters being
applied to supply the symbolic element which
permeated the decorations of the Egyptians,
Byzantines, and others, the Moors having
learned to apply handwriting, skillfully con-
ventionalized, by way of ornament. "If the
solemn appearance of the exteriors of the
palaces inspired the people with awe for their
rulers, the latter in their turn, surrounded by
all the magnificence of the interiors, had need
to be reminded that all power proceeded from
God. On the friezes above the porticos, and
in the midst of the tracery that overspread the
walls like tapestry, were passages from the
'Koran' in Kufic or Arabic cursive characters.
Such expressions as 'There is no conqueror
but God,' or mystical sentences led the mind of
the inmates to consider the source and the
limits of all human greatness." The subject
of Medieval ornament is treated more exten-
sively, occupying more than fifty pages. Next
to this, in the extent of space allotted, are the
sections of Pre-Christian and of Modern Orna-
ment. In one hundred and twenty-nine illus-
trations the text of the volume is richly sup-
plemented.

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by both pen and pencil are given: 'Jesus in the
Temple, Christmas Past, The Early Calatho-
pians, The Yule Log, The Roman Saturnalia,
and other seasonable subjects. The articles, as
might be expected in the Christmas number,
are of rather higher quality than during the
ordinary months. She Stoops to Conquer, of
Oliver Goldsmith, gives E. A. Abbey an oppor-
tunity to show his characteristic and artistic
work, as does also "A Few More Days' Driv-
ing," by William Black, the diary of a trip on a
tally-ho through the central counties of Eng-
land. Nature's Serial Story has not yet come to
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as ever. A poem on Witchcraft, with illustra-

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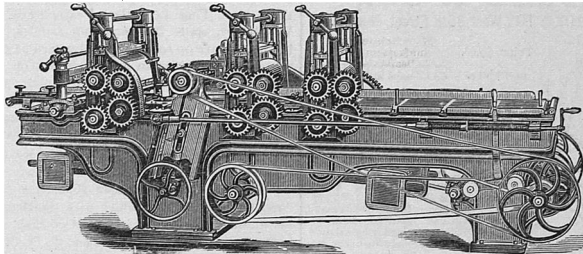
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AMONG THE PUBLISHERS.

tions by Howard Pyle, is admirable. There is such a variety and such a quantity of other articles, all interesting and of positive merit, that we cannot undertake to enumerate them, though we read them and enjoyed them.

It is UNFORTUNATE that Miss Clara Erskine Clemmer should have thought it necessary to embody in her otherwise excellent work on "Painting, for Beginners and Students," a preliminary chapter on art before the Christian Era, in Greece, Egypt, Assyria, of which nothing that is sufficiently new to be interesting could be embraced in the limited scope of a hand book. This is additionally unfortunate inasmuch as the literary tone of the opening chapter is by no means up to that which completes the volume, being written in a style that savors altogether too much of the school primer and with a proneness for tautology and grammatical indifference in marked contrast with the easy language we encounter further on.

Beginning with the discussion of Medieval Art the reading is most enjoyable, given in a simple and comprehensive manner.

There is very much about the painters of these early centuries that calls for our honest respect, though the general laudation indulged in by admirers and would-be admirers of art, is not calculated to fit the mind of the student to the discriminating study of their masterpieces. Glaring faults are found in many of the greatest works, anachronisms were perpetrated which would not be tolerated in a sign-painter of to-day, the talent of the artist was devoted solely to the portrayal of scriptural scenes and incidents, and was therefore limited in its possibilities, the cringing sycophancy of the times, brought about by the presence of absolute dominion upon the part of the rulers, extended to the artists and produced pictures so laudatory of the reigning power as to render them absurd and unworthy. All these causes combined to operate against the display of talent these men may have absolutely possessed, and it can be only speculation when we consider what might have been, had the field occupied been wider.

These considerations Miss Clemmer does not refer to, but she advances others which answer the purpose equally well and treats the matter in a manner which must be admitted as satisfactory and is unusually impartial in one so interested in her subject.

The short reviews of the life of the painters are carefully written, and embrace a variety of anecdotes regarding them which are more or less familiar, though under either circumstance very interesting. We are rather surprised, however, as she gives so much detail, that she should have overlooked the peculiar omission on the artist's part in the "Sacrifice of Iphigenia," the simplest and now famous invention credited to da Vinci, and the remarkable feature about the Mona Lisa which gives that picture much of its value.

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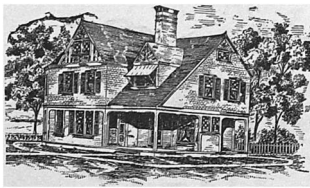
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HINTS AND NOTIONS.

Character of bronzes govern the color of the walls in a gallery. The metallic alloy in the bronze is susceptible of yielding two different tints; one green, which is acquired by exposure to the action of the atmosphere; the other the peculiar golden tint which it has when not oxidized. If it is wished to exalt this green tint, the color of the walls of the gallery must be red; while there must be blue to bring out the brilliancy of the metallic bronze which has not experienced the action of atmospheric agencies.

If a frame is necessary to isolate a picture from strange objects surrounding it, yet we cannot omit to recognize that the contiguity of the frame to the picture is exceedingly destructive to the illusion of perspective, and it is this which explains the difference we remark between the effect of a framed picture and the effect of the same picture when viewed through an opening which permits us to see neither frame nor limits.

To imitate old oak. To make oak paneling look like old oak, put some common soda into hot water, let the solution be very strong and sponge the oak over two or three times with it. When it is quite dry rub with fine glass paper, as the soda raises the grain of the wood, and finish off with the best linseed oil.

Family portraits unfortunately and inappropriately are again being shown in the parlors.

Leather splashers for wash stands are a recent introduction.

Silver tea sets have teak wood handles.

AMONG THE PUBLISHERS.

CHARACTER SKETCHES FROM DICKENS, by Frederick Barnard, is a valuable portfolio issued by Cassell & Co.

Much of the interest which should attach to the illustrations of Dickens' works, has been destroyed or denied us altogether by the grotesque and caricature style adopted by the artists. The personages shown in the drawings of Cruickshank are as far from anything to be discovered in nature as were the gargoyles of the Gothic or the monsters of the French Renaissance. It has seemed to us unworthy of to-day's art, and altogether ridiculous to cling to the primitive idea of Dickens' boy as a non-descript dressed in pantalettes, or the bank clerk as a hungry individual with lean and lengthy legs and abnormally long and lanky arms. Such monstrosities as have been given us with Dickens, have practically been guys upon the text and deserved oblivion long ago. Cruickshank was, doubtless, a genius in his time, but as geniuses go now-a-days his talents would only fit him for the cartoon department of a campaign newspaper. That such a man should have been turned loose to murder the pages of Dickens was bad enough, that he should be tolerated now is a disgrace to art.

Fortunately Mr. Barnard has given these same illustrations the benefit of his common sense and his ability, and has shown the characters as the author saw them in the low resorts where they congregated. A rough is such a rough as nature and bad companionship made, not the ideal rascal of a buffoon's imagination. Little Nell is a child that we may see every day if we choose to seek her. Such drawings as these show us the true meaning of the novelist and we can appreciate him and them.

The plates are reproduced in lithograph and one and all are sufficiently beautiful to warrant a frame. As a Christmas gift the portfolio is particularly appropriate.

CASSELL & Co.'s ILLUSTRATED CATALOGUE of Fine Art and Juvenile Publications is one of the most complete of the holiday circulars. It is a partial and descriptive list of the many attractive books the house has prepared for the Christmas trade; it is well illustrated with cuts taken from the different works and printed in the best style and upon heavy paper.

THE COMMON SENSE HOUSEHOLD CALENDAR published by Scribners' Sons, is original in its design and quite useful as well. It consists of a prettily lithographed card bearing a pad made up of slips for every day in the year. Each slip has one or more recipes for cookery furnished by Marion Harland, and as practical as recipes can be. The calendar is sold for \$1.00.

OUR PROPHETIC DEPARTMENT, in *The Record and Guide*, is one of the most interesting and best things that reaches us. In fact, the paper itself has vastly improved since it changed its editor.

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